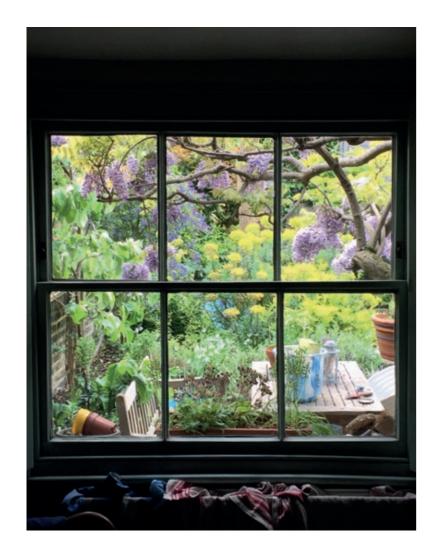


Dialogues Alison Britton

Dialogues

This catalogue was published by Monique Deul Consultancy on the occasion of *Dialogues*, a solo exhibition of work by Alison Britton, presented by Taste Contemporary at Rue Abraham Constantin 6, 1206 Geneva, Switzerland www.tastecontemporary.com info@tastecontemporary.com +41 (0)79 406 6582

17 September - 24 October 2020



Foreword

I first contacted Alison Britton in 2014 when I was beginning my journey with Taste Contemporary. I wanted to share with her my hopes and dreams for Taste and to invite her to become part of the Taste Contemporary family. I was already aware of her stature; a pivotal figure in postmodern ceramics, her work challenged the notion of this material, not only through her making, but through her insightful writing. As a teacher at the Royal College of Art she was also a mentor to many young artists. Needless to say, I was overjoyed when she agreed to send me work for our first artgenève exhibition in 2015.

I was a little apprehensive about our first meeting. As a woman emerging in the 1970's, determined and ambitious, she earned the respect and admiration of her contemporaries because of the expertise, rigour and dedication she brought to her making, writing and teaching. As a leading and revered figure in British Studio Ceramics. I have seen her described as 'formidable'. I. therefore, assumed there would be no obvious path to Alison's affection during our first meeting over lunch in her London home in 2016. Alison may have been critical and challenging, but in a way that was encouraging and stimulating. I am reminded of Tanya Harrod's description [page 7] of her pieces. "There are ways of holding these pots – handles, yes,

but also semi-secret indentations that make a pot easy to pick up."
I guess Alison is a bit like her pots; challenging but ultimately welcoming, wonderfully exuberant, strong, humorous and quirky. I include this photo [left] I made of Alison's beautiful garden, a becalming and everlasting memory of the lovely day I met this incredible woman who became a kind and generous friend.

I'm honoured that Taste Contemporary is presenting a solo exhibition of Alison Britton's work here in our Geneve gallery. Many of the pieces in this exhibition were created earlier this year during the UK lockdown. They are a testament to her depth of character. Thoughtful and uplifting, they offer us some much-needed respite and reassuring inspiration.

Monique Deul, Founder & Director, Taste Contemporary





Alison Britton: Mythical Method

Alison Britton's work reaches back to my first stumbling thoughts about ceramics. In the 1980s, when I first encountered her work, I saw what appeared to be a remarkable amalgam of sculpture and painting. My understanding of what art might be was restricted. Our text books were limited. Our ideas about what was radical had been kept narrow and exclusive.

George Kubler's remarkable primer *The Shape of Time* finally put me on the right road. Kubler argued for the collapse of categories. He saw that there was an 'urgent requirement to devise better ways of considering everything that humanity has made'.

We might assume that today, in 2020, debate about categories in the visual arts would be a thing of the past. After all, painting and sculpture are now just two genres among many in an art world which celebrates every kind of diversity. Ceramics and textiles are currently enthusiastically embraced as are other areas once defined as 'craft' or 'applied art' or 'design'. Only last year the Hepworth in Wakefield, Yorkshire staged a magnificent retrospective of the pots of Magdalena Odundo, set among a catholic selection of paintings, sculptures, textiles and

Tanya Harrod

ethnographic objects – an array of many categories of 'things' chosen by Odundo.

To love ceramics is both easy and difficult. As with all art forms, to respond at a deep level requires a specialist understanding. On the one hand, ceramics appear reassuring familiar, related, however distantly, to objects of everyday use. But I was missing something when I first saw Britton's work and decided that it encompassed both painting and sculpture. I was overlooking qualities that are peculiar to ceramics. Over time I read books and essays that helped me understand the unique qualities of ceramics, particularly the vessel form, with its ancient, pre-industrial and vernacular histories. Some of these discoveries are set out here.

The nineteenth century architect and theorist Gottfried Semper has interesting things to say about ceramics in his majestic *Der Stil in den technischen und tektonischen Künsten* or *Style in the Technical or Tectonic Arts* (1860-63). He observed that the introduction of the wheel 'had the negative effect of impoverishing and devaluing pottery'. He suggested it was only the Greeks who revived a fallen art

by softening the wheel's industrially productive capacity. We may disagree about the Greeks – Attic red and black ceramics were seen as cold by early studio potters like Michael Cardew who sought to escape what he called the Greek Vase Horizon.

But Semper offers a novel and exciting way of looking at ceramics which he saw, along with textiles, as a technology from which all other art forms derived. Semper made a radical claim – that the laws of proportion, symmetry, and eurythmy (harmonious rhythm) were explored first in ceramics, that ceramics taught us architecture. Semper's fascinating analysis of the origins of art and architecture helps us understand that pottery is not a minor art.

Meanwhile in his little essay 'Der Henkel' [The Handle] of 1911 Georg Simmel writes beguilingly about vessels. In particular he notes that a vessel is a special kind of object. Unlike a painting or a statue, it fulfils a purpose, if only symbolically. The vessel is drawn into practical life by its humble handle which has the function of mediating 'between the work of art and the world'. Simmel goes further, discussing the handle's counterpart, the vessel's spout. He observes that 'With the

handle the world approaches the vessel; with the spout the vessel reaches out into the world'. Why did Simmel write about these apparently everyday matters? He wanted to make a larger point, about how the individual reaches out and interacts with society.

Martin Heidegger's 1949 lecture Das Ding [The Thing] is difficult to follow but significantly Heideager dwells on a vessel as something to investigate, putting a ceramic pitcher at the centre of an argument about modern life. In a world in which time is speeded up and geographic remoteness is diminished, Heidegger urges us to attend to what is near us. He reflects that 'Near to us are what we usually call things'. Faced with scientific advances we barely comprehend, Heidegger turns, perhaps surprisingly, to a jug. This quotidian object becomes exemplary for Heidegger. His reasons are simple: implicit in a jug is a gift, the gift of pouring out.

Semper, Simmel and Heidegger all recognise that something marvellous occurs when we interact with a vessel – holding a handle, pouring, making a gift, appreciating its eurythmy. They were all writing under the cosh of industrialisation

in a fast-changing world where certainty was in short supply. All, in different ways, were looking back to look forward, seeking out the stillness of the pre-industrial world.

Studying Britton's work for this exhibition in the quiet of her studio it struck me yet again that she has never used a potter's wheel. She hand-builds her work using rolled out slabs of clay, working in a slow and meditative fashion. Her pots are radical but link to pre-industrial ways of fashioning clay objects – remembering that ceramics industrialised early, arguably around 1500 BC if we choose to see the wheel as an industrial tool.

Britton attends to the qualities of vessels, the qualities that so struck Semper, Simmel and Heidegger. She plays with proportion, symmetry, and eurythmy. Although her vessels are not intended as functional containers, she pays great attention to handles. Playful spouts abound. There are ways of holding these pots – handles, yes, but also semi-secret indentations that make a pot easy to pick up. The long history of vessels is inscribed in the mysterious archaic appearance of this new work.

07

Chorus [page 17] with its two handles that also do duty as spouts and its pale patches of blue pigment looks as if it might have been disinterred in Knossos by Arthur Evans – or perhaps more accurately it looks like a modernist's response to the idea of a civilisation that was largely a product of Evans's imagination. Many of Britton's pots suggest half-remembered rituals.

Her platter Arena [page 17] recalls the series of moulded dishes made by Picasso at Vallauris as a utopian reparation after the Second World War. Arena is both a platter but also appears to map a space of ritual activity, evoking Evans's fantasy of Ariadne's dancing floor described by Homer – 'a dancing floor like the one Daedalus made at Knossos'.



It is not entirely fanciful to see Britton's inspiration coming from Mediterranean culture. Britton spends time in Italy, near Lucca. But she is sensitive to all kinds of artistic engagement with the ancient world, from Cy Twombly's tributes to the Trojan War to the Piero della Francesca colours she saw Elizabeth Fritsch using when she was student at the Royal College of Art.

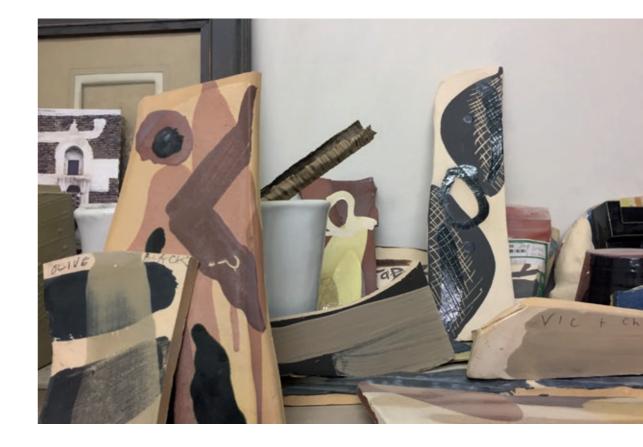
Flotsam [page 25] comes from elsewhere. It is intended to hang on a wall as are several of Britton's more dish-like objects in this exhibition. Flotsam is the most ferociously painted, recalling abstract expressionist brushwork mixed in with sgraffito and snake-like applied clay coils. It is a three-dimensional object that takes us back to the well springs of painting abstractly—with artists reflecting on the very earliest mark making, on the orchestration of colour as end in itself, on the possibilities of automatic writing.

Yet we all know – or are supposed to know – that results are all that count in art' was the mantra of art critic Clement Greenberg. We do not need to ask Britton about how works like *Flotsam, Arena* and *Chorus* are made. But – and back to this question of seamlessness within the visual arts – it helps to understand

the particular aesthetic interest of ceramic, invariably bridging the gap between art and life, hinting at use but often by-passing it. In fact Britton herself put it best when she wondered aloud in a statement made in 1981, almost at the beginning of her career: 'I may be clinging to the residue of use as a justification. Or I may have an irresistible (and fairly abstract) preoccupation with something very deep-rooted.'

Powerful forms hint at use.
Abstract marks reflect on the history of non-representational art. What look like brush marks and pools of paint are applied in surprising sequences particular to ceramic. The build-up is gradual, tempered by all the risks of firing. The results, however, look utterly spontaneous.

These new ceramics by Alison Britton were mostly made in the strange circumstances of the Covid 19 pandemic. When lockdown was finally imposed in the United Kingdom on March 23 many of us felt very alone and frightened. Alison Britton, however, went into her studio and made some of the most thoughtful ceramics of her long and distinguished career. To create art in such difficult times is admirable and moving in itself. To produce such profound work in a world of alarming new vocabularies and unfamiliar rules seems just short of miraculous.



09

Chorus, 2020

Hand built high-fired earthenware, poured and painted with slips and glazes 43H x 45W x 21D cm



Upstart, 2017 Hand built high-fired earthenware, poured and painted with slips and glazes 40H x 49W x 29D cm



Sniper, 2020 Hand built high-fired earthenware, poured and painted with slips and glazes 42H x 27W x 24D cm



Arena, 2020

Hand built high-fired earthenware, poured and painted with slips and glazes 8H x 50W x 35D cm



Crater, 2018

Hand built high-fired earthenware, poured and painted with slips and glazes 52H x 34W x 16D cm



Swamp, 2020 Hand built high-fired earthenware, poured and painted with slips and glazes 54H x 37W x 21D cm



Rogue, 2018
Hand built high-fired earthenware,
poured and painted with slips and glazes
43H x 37W x 27D cm



Flotsam, 2017

Hand built high-fired earthenware, poured and painted with slips and glazes 54H x 34.5W x 10.5D cm



Ripple, 2019
Hand built high-fired earthenware,
poured and painted with slips and glazes
13.5H x 40W x 39D cm





'Throughout her career, Britton has remained committed to the ceramic container, exploring both its formal possibilities and its capacity to hold and communicate thoughts and ideas. Her pots are marked by ambiguity and contradiction, sitting between the sculptural and the everyday, the civilised and the wild, the real and the imagined. A work may seem to be both the representation of a pot as well as an actual one—a pot observed through the artist's eye, informed by the experience of modern painting.'

Alun Graves, Senior Curator, Victoria and Albert Museum, London

28

Alison Britton OBE

29

Britain b. 1948

Education 1970–1973	Royal College of Art,	Art Gallery of Western Australia, Perth, Australia Museum of Contemporary Ceramic Art, Shigaraki, Japan				
1967–1970	London, MA Ceramics (RCA) Central School of					
1966–1967	Art and Design, London, Dip AD (Ceramics) Leeds College of Art,	Australian National Gallery, Canberra, Australia				
1700-1707	Pre-Diploma year	National Museum, Stockholm, Sweden				
Academic F	Posts	Boymans van Beuningen Museum, Rotterdam, The Netherlands				
	Research Coordinator for Ceramics and Glass	The Powerhouse Museum, Sydney, Australia				
1998	Royal College of Art, London, Senior Tutor,	British Council Collection, UK				
1984-2018	Ceramics and Glass Royal College of Art, London, part time Tutor; Ceramics and Glass	Stedelijk Museum, Amsterdam, The Netherlands				
		Contemporary Art Society, London, UK				
Selected Co	ollections	Ulster Museum, Belfast, Northern Ireland				
Art Institute	e of Chicago, USA	Crafts Council Collection, London, UK				
Fitzwilliam	Museum, Cambridge, UK	Victoria & Albert Museum, London, UK				
National M Wales	useum of Wales, Cardiff,	Royal Museum of Scotland, Edinburgh, Scotland				
Museum of Design, Os	Decorative Arts and	Hove Museum & Art Gallery, UK				
	Museum, UK	York City Art Gallery, UK				
	ν Nuseum and Art Gallery, UK	Wurttembergisches Landesmuseum, Stuttgart, Germany				
Los Angeles	s County Museum of Art, USA	Kunst und Gewerbe Museum,				
UCW Collec	ction, Aberystwyth, UK	Hamburg, Germany				
National M Kyoto, Japo	useum of Modern Art, มา	Badisches Landesmuseum, Karlsruhe, Germany				

	ssehoff Museum, arden, The Netherlands	2005	Alison Britton New Work and the Ed Wolf Collection of Alison		
	aus Museum, Den Bosch, etherlands		<i>Britton Pots,</i> Barrett Marsden Gallery, London, UK		
	nfjeldske Kunstindustrimuseum, neim, Norway	2003	Alison Britton New Ceramics, Barrett Marsden Gallery, London, UK		
Svensk Swede	ka Handelbanken, Stockholm, en	2001	Alison Britton; Ouevres Récentes, Galerie DM Sarver,		
Art Ga	llery of Nova Scotia, Canada		Paris, France		
Nation	nal Gallery of Victoria, Australia	1996	Alison Britton, Craft Victoria,		
	e des Arts Décoratifs, France		Melbourne, Australia and touring to museums in Canberra, Brisbane and Perth		
	e de Sevres, Paris, France ed Solo Exhibitions	1995	Form and Fiction, Alison Britton New Work, Marianne Heller		
2018	Making it Up, Marsden Woo		Galerie, Sandhausen, Germany		
	Gallery, London, UK	1990	Alison Britton – A Retrospective, Two year tour by Aberystwyth		
2017	Alison Britton: Fieldwork, Galleri Format, Oslo, Norway		Arts Centre, touring to Newport Museum, Aberdeen Museum,		
2016	Alison Britton: Content and Form, [retrospective exhibition of 65 works made over 40 years] Victoria and Albert		Carlisle Museum, Stoke on Trent, Cardiff Museum, York Museum and Boijmans van Beuningen Museum, Holland		
2012	Museum, London, UK Life and Still Life, new pots by Alison Britton shown with curated artefacts, University for the Creative Arts, Farnham, UK		Alison Britton, Contemporary Applied Arts, London, UK		
2012		1988	Ceramics by Alison Britton, Crafts Council of New South Wales, Sydney, Australia		
	Standing and Running, Marsden Woo Gallery, London, UK	1987	Alison Britton, New Ceramics, Contemporary Applied Arts, London, UK		
2007	Containing, Barrett Marsden Gallery, London, UK	1985	Ceramics: Alison Britton, Miharudo Gallery, Tokyo, Japan		
		1703			
		1979	The Work of Alison Britton, Crafts Council, London, UK		

Selected Two-Person & Group Exhibitions					
2019	An Idea Needing to be Made, Contemporary Ceramics, International group of 12 artists, curated by Glenn Barkley and Lesley Harding, Heide Museum of Modern Art, Bulleen, Victoria, Australia				
2018	Two Person Exhibition [with Misha Stroj], Stereo Exchange Gallery, Copenhagen, Denmark				
	Contenu/Contained, 7 ceramics and glass artists [curated by Monique Deul], Musée Ariana, Geneva, Switzerland				
2017– 2018	Things of Beauty Growing: British Studio Pottery, Yale Center for British Art, Newhaven Connecticut, USA and Fitzwilliam Museum, Cambridge, UK				
	The Social Life of Things, Corvi-Mora Gallery London, UK				
	<i>English Touch</i> Hélène Aziza, Rue Paul Fort, Paris, France				
	Woman's Hour Craft Prize				

Woman's Hour Craft Prize exhibition, V&A Museum, London, UK and touring

2016 Kneaded Knowledge, The Language of Ceramics, Kunsthaus Graz, Austria and National Gallery in Prague, Czech Republic

> Vase: Function Reviewed, National Craft Gallery, Kilkenny, Ireland

31

Les Plaisirs de l'Assiette, 19 Rue Paul Fort, Paris, France

2015	Many a Slip, Alison Britton			
	curated exhibition of			
	interpretations of the cup by			
	over 50 international artists			
	for Marsden Woo Gallery,			
	London, UK			

2014 Cut and Run [with Jim Partridge], Marsden Woo Gallery, London, UK

The Ceramic Object, Gallerie Format, Oslo, Norway

2013 Cheongju Crafts Biennale, South Korea

2012 *Libertés, Affinités,* Galerie 19 Rue Paul Fort, Paris, France

2009 Unforeseen Events [with Marit Tingleff], Marsden Woo Gallery, London, UK

2008 *Ten Years Innit!*, Barrett Marsden Gallery, London, UK

2007 END, Danish Museum of Art and Design, Copenhagen and Bomuldsfabriken Kunsthall, Arendal, Norway

> Containing, Barrett Marsden Gallery, London, UK, ceramic works with curated collection of chairs from modernist designers and contemporary designer Martino Gamper

2005 Transformations, the Language of Craft, National Gallery of Australia, Canberra

2003 British Ceramics: Five Artists, Frank Lloyd Gallery, LA International, USA

Los Andere Ley Figures of Modern Commons Los Andere Ley Rosen, of Commons Los Anderes	0000				1004		0000	
Amerikanischen Institut, Haidalbarg, Gemany Amerikanischen Institut, Haidalbarg, Gemany Amerikanischen Institut, Haidalbarg, Gemany Arts, Ceramics, British Croffs Council Touring exhibition, Cachoslovakia Arts, Ceramics, British Croffs Council String, Caches, Ca	2002			·	1984	Westminster Gallery, Boston, USA (Two-artist)	2008	Honorary Fellowship, University of the Arts, London, UK
Heidelberg, Germany Cardiff, Wales Cardinery Cardinery Cardiff, Wales Cardinery						British Ceramics, British	2007	Honorary MA, University
Arts. Ceromics, British Cordinal Council Indundon, UK and Touring Council Indundon, Prize for Ceromics		•		·		Council touring exhibition,		College of the Creative Arts,
Firing Imagination, British Council tour of British Ceramics to Brazil 1993 The Raw and the Cooked: New Work in Clay in Britation, Council tour of British Ceramics and Services, Statedijk Museum, Amsterdam, The Netherlands British Ceramics and Galerie Binnen, Amsterdam, The Netherlands Controlled Binnen, Amsterdam, The Netherlands Contr	2001	Arts: Ceramics, British Crafts		•	1983	·	2001	
Parties for Brazil Council our of British Ceramics For Brazil Britisk Keramik Keramikmuseet Grimmerhus, Denmark Museum, Svansea Museum; Amsterdam, The Netherlands British Ceramics of Galerie Binnen, Amsterdam, The Netherlands British Ceramics of Galerie Binnen, Amsterdam, The Netherlands Constructions: Ceramics and the Memory of Architecture, Marianne Heller Gallery, Heideberg, Germany British Ceramics from 1950 to the present, Boijmans Van Beuningen Museum, Rotterdam, The Netherlands British Ceramics from 1950 to the present, Boijmans Van Beuningen Museum, Rotterdam, The Netherlands British Ceramics from 1950 to the present, Boijmans Van Beuningen Museum, Rotterdam, The Netherlands British Ceramics British Ceramics from British Ceramics, Boijmans Van Beuningen Museum, Rotterdam, The Netherlands British Ceramics from British Ceramics, Book British Ceramics, Book British Ceramics, Book British Ceramics, Book British Ceramics, Broth Ceramics, Brotherlands British Ceramics, Brotherland		·	! ! !	The Raw and the Cooked:				Awarded OBE
The Britisk Keramik, Keramikmuseet Grimmerhus, Denmark 1999 541 Vases, Pots, Sculptures and Services, Stedelijk Museum, Amsterdam, The Netherlands British Ceramics at Galerie Binnen, Amsterdam, The Netherlands Constructions: Ceramics and the Memory of Architecture, Mariane Haller Gallery, London, Useum, Pelakon, Japan and Museum of Modern Art, Kyolo and Tokyok, Japan 1988 British Ceramics and the Memory of Architecture, Heldelberg, Germany 1989 British Ceramics from 1989 British Ceramics from Rotterdam, The Netherlands 1980 British Ceramics from 1980 British Ceramics (Contemporary) 1980 British	2000			New Work in Clay in Britain,				
Britisk Certamics Serior (Serior (Seri		to Brazil		·				
Sriffinferfins, Definition of the Suppliance of Museum, Amsterdam, The Netherlands British Ceramics and Gerices, Stedellik Museum, Amsterdam, The Netherlands British Ceramics and Gerice Binnen, Amsterdam, Barrett Marsdam, The Netherlands Constructions: Ceramics and He Memory of Architecture, Marianne Heller Gallery, Heidelberg, Germany Heidelberg, Germany 1988 British Ceramics from 1950 to the present, Boijmans Van Beuningen Museum, Rotterdam, The Netherlands Van Beuningen Museum, Rotterdam, T		•			1980		Selected Bibliography	
Art fairs (with Taste Contemporary) British Ceramics and Galerie Binnen, Amsterdam, The Netherlands British Ceramics and Galerie Binnen, Amsterdam, Barrett Marsden Gallery with Galerie Binnen, Amsterdam, The Netherlands Constructions: Ceramics and the Memory of Architecture, Marianne Heller Gallery, Heidelberg, Germany Van Beuningen Museum, Rotterdam, The Netherlands 1987 Deuvres Récentes, Gordon Baldwin & Alison Britton, Galerie Sarver, Parts, France 1988 The Vessel, Serpintine Gallery, London, UK Park, Japan and Museum, Contemporary in Martina Museum, Den Bosch, Martina Margetts Art fairs (with Taste Contemporary) L'Europe des Ceramistes, L'Europe des							2017	Article in Kunsthandwerk
Amsterdam, The Netherlands British Ceramics and Galerie Binnen, Amsterdam, Barrett Marsden Gallery with Galerie Binnen, Amsterdam, Barrett Marsden Gallery with Galerie Binnen, Amsterdam, The Netherlands Contemporary British Crafts, National Museums of Modern Heidleberg, Germany Amsterdam, The Netherlands British Ceramics from 1950 to the present, Boilmans Van Beuningen Museum, Rotterdam, The Netherlands 1987 Oeuvres Récentes, Gordon Baldwin & Alison Britton, Galerie Sarver, Paris, France Binnen, Amsterdam, The Netherlands Contemporary British Ceramics Amerisond, The Netherlands Contemporary British Ceramics Amerison, Day Demestic Landscape, Gallery, London, UK British Ceramics, Drothy Weiss, Indigo Gallery, Boca Raton, Florida, USA France. Co-curated with Margetts Art fairs twith Toste Contemporary A	1999					•	2017	
British Ceramics at Galerie Binnen, Amsterdam, Barrett Marsden Gallery with Galerie Binnen, Amsterdam, The Netherlands Constructions: Ceramics and the Memory of Architecture, Moratinan Museum, Pelidelberg, Germany British Ceramics from 1950 to the present, Boijmans Van Beuningen Museum, Rolferdam, The Netherlands 1967 Poeuvres Récentes, Gordon Baldwin & Alison Britton, Galerie Sarver, Paris, France 1976 The British Are Coming, Indigo Gallery, Boca Raton, Florida, USA British Ceramics, Kruithaus Museum of Art, Moratina Margetts L'Europe des Ceramistes, L'Abbeye Saint-Germain d'Auxerre, France and touring d'Auxerre, France		•		Contemporain de Dunkerque,				Bektrakteren, by Christer
Binnen, Amsterdam, Barrett Marsden Gallery with Galerie Binnen, Amsterdam, The Netherlands Constructions: Ceramics and the Memory of Architecture, Marianne Heller Gallery, Heidelberg, Germany British Ceramics from 1988 Pitish Ceramics from 1970 Oeuvres Récenles, Gordon Baldwin & Alison Britton, Galerie Sarver, Paris, France 1986 The British Are Coming, Indigo Gallery, Boca Raton, Florida, USA Binnen, Amsterdam, Barrett Marsdand Galery with Galerie Binnen, Amsterdam, The Netherlands 1988 L'Europe des Ceramistes, L'Abbeye Saint-Germain 2019 artgenève, Geneva, Switzerland 2016 artgenève, Geneva, Switzerland 2015 artgenève, Geneva, Switzerland 2016 artgenève, Geneva, S		•				Den Bosch, The Netherlands		Dynna, Norway
Marsden Gallery with Galerie Binnen, Amsterdam, The Netherlands Constructions: Ceramics and the Memory of Architecture, Marianne Heller Gallery, Heidelberg, Germany British Ceramics from Non Beuningen Museum, Rotterdam, The Netherlands 700 Powers Récentes, Gordon Baldwin & Alison Britton, Galerie Sarver, Paris, France 1986 The British Are Coming, Indigo Gallery, Bacc Ration, Florida, USA Marsden Gallery with Galerie Binnen, Amsterdam, The Netherlands Contemporary British Crafts, National Museums of Modern Art, Kyoto and Tokyo, Japan 2016 Art, Kyoto and Tokyo, Japan 2016 artgenève, Geneva, Switzerland 2016 artgenève, Geneva, Switzerland 2016 artgenève, Geneva, Switzerland 2015 artgenève, Geneva, Switzerland 2016 artgenève, Gene			1989	Martina Margetts				Crafts Magazine, i 268,
Binnen, Amsterdam, The Netherlands Constructions: Ceramics and the Memory of Architecture, Marianne Heller Gallery, Heidelberg, Germany Birlish Ceramics from 1950 to the present, Boilprans Van Beuningen Museum, Rotterdam, The Netherlands 1987 Ouverse Récentes, Gordon Baldwin, & Alison Brititon, Gallery, Bord Raton, Florida, USA 1988 British Are Coming, Indigo Gallery, Boca Raton, Florida, USA British Ceramics, Kruithaus Museum, Rotterdam, UK British Ceramics, Kruithaus Museum, Rotterdam, The Netherlands Description of Art, Kyoto and Tokyo, Japan 1987 Contemporary British Crafts, National Museums of Modern Art, Kyoto and Tokyo, Japan 2016 Argenève, Geneva, Switzerland Tresor, Basel, Switzerland artgenève, Geneva, Switzerland Tresor, Basel, Switzerland Argenève, Geneva, Switzerlan								•
Netherlands Constructions: Ceramics and the Memory of Architecture, Marianne Heller Gallery, Heidelberg, Germany British Ceramics from 1950 to the present, Boijmans Van Beuningen Museum, Rotterdam, The Netherlands Oeuvres Récentes, Gordon Baldwin & Alison Britton, Galerie Sarver, Paris, France The British Are Coming, Indigo Gallery, Boca Raton, Florida, USA 1988 The British Ceramics, Forward: New Directions in British Ceramics, Kruithaus Museum, Netherlands Auxerfer, France an Iovinng 2017 artgenève, Geneva, Switzerland artmonte-carlo, Monte Carlo, Monte Carlo, Monaco 2016 2015 2016 2016 2016 2017 2016 2017 2017 2017 2018 2018 2018 2018 2018 2019 2019 2019 2010 2016 2016 2017 2017 2017 2018 2018 2018 2019 2018 2019 2019 2010 2016 2016 2017 2017 2017 2018 2018 2018 2018 2018 2019 2018 2019 2019 2010 2016 2016 2017 2017 2016 2017 2017 2017 2018 2018 2018 2018 2019 2018 2019 2018 2019 2019 2019 2010 2016 2017 2016 2017 2016 2017 2016 2017 2016 2017 2016 2017 2017 2016 2017 2017 2018 2018 2018 2018 2018 2018 2019 2018 2019 2018 2019 2018 2019 2018 2019 2018 2019 2018 2019 2018 2019 2018 2019 2018 2019 2018 2019 2018					2019	artgenève, Geneva, Switzerland		Craft Prize, UK
Constructions: Ceramics and the Memory of Architecture, Marianne Heller Gallery, Heidelberg, Germany British Ceramics from 1950 to the present, Boilmans Van Beuningen Museum, Rotterdam, The Netherlands Pouvres Récentes, Gordon Baldwin & Alison Britton, Galerie Sarver, Paris, France 1996 The British Are Coming, Indigo Gallery, Boca Raton, Florida, USA 1985 Fast Forward: New Directions in British Ceramics, Kruithaus Museum, Den Bosch, National Museums of Modern Art, Kyoto and Tokyo, Japan 2016 artgenève, Geneva, Switzerland artmonte-carlo, Monte Carlo, M				d'Auxerre, France and fouring	2017	artgenève, Geneva, Switzerland	2016	Frieze Magazine,
the Memory of Architecture, Marianne Heller Gallery, Heidelberg, Germany British Ceramics from 1998 British Ceramics from None Boulvingen Museum, Rotterdam, The Netherlands 1997 Oeuvres Récentes, Gordon Baldwin & Alison Britton, Galerie Sarver, Paris, France 1996 The British Are Coming, Indigo Gallery, Boca Raton, Florida, USA None March Moseum, Rotterdam, The British Ceramics, Kruithaus Moseum, Rotterdam, The British Ceramics, Kruithaus Museum, Den Bosch, Nonaco 2016 artgenève, Geneva, Switzerland artmonte-carlo, Monte Carlo, Monaco 2015 V&A Magazine, December 2015 Issue, Ipreview of solo exhibition artmonte-carlo, Monte Carlo, Monaco 2016 artgenève, Geneva, Switzerland artmonte-carlo, Monte Carlo, Monaco 2017 Stortierdam, Monaco 2018 Life and Still Life, exhibition catalogue, Crafts Study Centre, University for the Creative Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK Crafts Council and V&A collaboration Numinous: British Studio Pottery 1980 – 2009, Tanya Horrod catalogue essay for the Grainer collection, Mint Museum of Art, New York, USA			1988			Tresor, Basel, Switzerland		May 2016 Issue
Heidelberg, Germany Heidelberg, Germany Heidelberg, Germany British Ceramics from 1950 to the present, Boijmans Van Beuningen Museum, Rotterdam, The Netherlands Our Domestic Landscape, Galerie Sarver, Paris, France 1986 The British Are Coming, Indigo Gallery, Boca Raton, Florida, USA Galerie Het Kapelhuis, Amersfoort, The Netherlands Amersfoort, The Netherlands Amersfoort, The Netherlands Dufferdams Amersfoort, The Netherlands Amersfoort, The Netherlands Dufferdams The Vessel, Serpentine Gallery, London, UK Gallery, London, UK Our Domestic Landscape, Cornerhouse, Manchester, UK 2015 Selected Awards Selected Awards Selected Awards College of Art, London, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK Crafts Council and V&A collaboration Harrod catalogue essay for the Grainer collection, Mint Museum of Art, New York, USA					2016			Crafts Magazine, Issue 239,
1998 British Ceramics from 1950 to the present, Boijmans Van Beuningen Museum, Rotterdam, The Netherlands 1987 The Vessel, Serpentine 2015 artgenève, Geneva, Switzerland exhibition exh		•			2016			March/April 2015
British Ceramics from 1950 to the present, Boijmans Van Beuningen Museum, Rotterdam, The Netherlands 1987 The Vessel, Serpentine Gallery, London, UK Selected Awards Our Domestic Landscape, Cornerhouse, Manchester, UK Galerie Sarver, Paris, France 1996 The British Are Coming, Indigo Gallery, Boca Raton, Florida, USA 1985 Fast Forward: New Directions in British Ceramics, ICA Gallery, London, UK British Ceramics, Kruithaus Monaco 2015 Issue, [preview of solo exhibition] exhibition 2012 Life and Still Life, exhibition catalogue, Crafts Study Centre, University for the Creative Arts, Farnham, UK 2012 Life and Still Life, exhibition catalogue, Crafts Study Centre, University for the Creative Arts, Farnham, UK 2018 British Ceramics, Dorothy Weiss, San Francisco, USA 2019 Honorary Doctorate, Royal University for the Creative Arts, Farnham, UK 2010 The Everyday and the Hour Craft Prize, BBC, British Numinous: British Studio Numinous: British Studio Pottery 1980 – 2009, Tanya Harrod catalogue essay for the Grainer collection, Mint Museum of Art, New York, USA		Heidelberg, Germany					2015	V&A Magazine. December
Van Beuningen Museum, Rotterdam, The Netherlands 1997 Oeuvres Récentes, Gordon Baldwin & Alison Britton, Galerie Sarver, Paris, France 1996 The British Are Coming, Indigo Gallery, Boca Raton, Florida, USA 1985 Fast Forward: New Directions in British Ceramics, ICA Gallery, London, UK British Ceramics, Kruithaus Museum, Den Bosch, Gallery, London, UK 2019 Honorary Doctorate, Royal College of Art, London, UK 2010 Honorary Doctorate, Royal College of Art, London, UK 2010 The Everyday and the Hour Craft Prize, BBC, British Numinous: British Studio Crafts Council and V&A Collaboration 1986 British Ceramics, ICA Gallery, London, UK British Ceramics, Kruithaus Museum, Den Bosch, Gallery, London, UK 2010 Life and Still Life, exhibition catalogue, Crafts Study Centre, University for the Creative Arts, Farnham, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK College of Art, London, UK College of Art, London, UK Arts, Farnham, UK College of Art, London, UK British Ceramics, Council and V&A Collaboration Collaboration Collaboration Harrod catalogue essay for the Grainer collection, Mint Museum of Art, New York, USA	1998	British Ceramics from		Amersfoort, The Netherlands		Monaco		
Rotterdam, The Netherlands Our Domestic Landscape, 1997 Oeuvres Récentes, Gordon Baldwin & Alison Britton, Galerie Sarver, Paris, France 1996 The British Are Coming, Indigo Gallery, Boca Raton, Florida, USA 1985 Fast Forward: New Directions in British Ceramics, ICA Gallery, London, UK British Ceramics, Kruithaus Museum, Den Bosch, Selected Awards Catalogue, Crafts Study College of Art, London, UK College of Art, London, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK Crafts Council and V&A Collaboration Harrod catalogue essay for the Grainer collection, Mint Museum of Art, New York, USA		·	1987	·	2015	artgenève, Geneva, Switzerland		exhibition]
Our Domestic Landscape, 1997 Oeuvres Récentes, Gordon Baldwin & Alison Britton, Galerie Sarver, Paris, France 1996 The British Are Coming, Indigo Gallery, Boca Raton, Florida, USA 1985 Fast Forward: New Directions in British Ceramics, ICA Gallery, London, UK British Ceramics, Kruithaus Museum, Den Bosch, Our Domestic Landscape, Cornerhouse, Manchester, UK 2019 Honorary Doctorate, Royal College of Art, London, UK College of Art, London, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK Arts, Farnham, UK Arts, Farnham, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK Arts, Farnham, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK Arts, Farnham, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK Arts, Farnham, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK Arts, Farnham, UK Arts, Farnham, UK College of Art, London, UK Arts, Farnham, UK				Gallery, London, UK			2012	Life and Still Life, exhibition
Baldwin & Alison Britton, Galerie Sarver, Paris, France 1986 British Ceramics, Dorothy Weiss, San Francisco, USA 1986 The British Are Coming, Indigo Gallery, Boca Raton, Florida, USA 1985 Fast Forward: New Directions in British Ceramics, ICA Gallery, London, UK British Ceramics, Kruithaus Museum, Den Bosch, 1986 British Ceramics, Dorothy Weiss, San Francisco, USA 2017 Shortlisted for The Woman's Hour Craft Prize, BBC, British Crafts Council and V&A Collaboration College of Art, London, UK Hour Craft Prize, BBC, British Numinous: British Studio Pottery 1980 – 2009, Tanya Collaboration Harrod catalogue essay for the Grainer collection, Mint Museum of Art, New York, USA		Rotterdam, The Netherlands		Our Domestic Landscape,	Selected Awards			
Galerie Sarver, Paris, France 1966 The British Are Coming, Indigo Gallery, Boca Raton, Florida, USA 1985 Fast Forward: New Directions in British Ceramics, ICA Gallery, London, UK British Ceramics, Kruithaus Museum, Den Bosch, 1986 San Francisco, USA 2017 Shortlisted for The Woman's Hour Craft Prize, BBC, British Crafts Council and V&A Crafts Council and V&A Collaboration 2014 – present Chair of Trustees, Crafts Study New York, USA 2010 The Everyday and the Numinous: British Studio Numinous: British Studio Numinous: British Studio Numinous: British Studio Crafts Council and V&A Pottery 1980 – 2009, Tanya Collaboration 2014 – present Chair of Trustees, Crafts Study New York, USA	1997			Cornerhouse, Manchester, UK			•	
San Francisco, USA 1996 The British Are Coming, Indigo Gallery, Boca Raton, Florida, USA 1985 Fast Forward: New Directions in British Ceramics, ICA Gallery, London, UK British Ceramics, Kruithaus Museum, Den Bosch, San Francisco, USA 2017 Shortlisted for The Woman's Hour Craft Prize, BBC, British Studio Crafts Council and V&A Pottery 1980 – 2009, Tanya Collaboration 4014 – present Chair of Trustees, Crafts Study Centre, UCA Farnham, UK Control UCA Farnham, UK New York, USA		•	1986	British Ceramics, Dorothy Weiss,		College of Art, London, UK		Arts, Farnham, UK
Indigo Gallery, Boca Raton, Florida, USA Fast Forward: New Directions in British Ceramics, ICA Gallery, London, UK British Ceramics, Kruithaus Museum, Den Bosch, Fast Forward: New Directions in British Ceramics, ICA Gallery, London, UK 2014 – present Chair of Trustees, Crafts Study Museum, Den Bosch, Crafts Council and V&A Pottery 1980 – 2009, Tanya Collaboration Harrod catalogue essay for the Grainer collection, Mint Museum of Art, New York, USA		Galerie Sarver, Paris, France			2017	Shortlisted for The Woman's	2010	The Everyday and the
Indigo Gallery, Boca Raton, Florida, USA in British Ceramics, ICA Gallery, London, UK British Ceramics, Kruithaus Museum, Den Bosch, in British Ceramics, ICA Gallery, London, UK Crafts Council and V&A Collaboration Harrod catalogue essay for the Grainer collection, Mint Museum of Art, New York, USA	1996	Indigo Gallery, Boca Raton,	, 1985	Fast Forward: New Directions				
For the Grainer collection, British Ceramics, Kruithaus Chair of Trustees, Crafts Study Museum, Den Bosch, Centre, LICA Farnham, LIK New York, USA						collaboration	l f	•
British Ceramics, Kruithaus Chair of Trustees, Crafts Study Museum, Den Bosch, Mint Museum of Art, New York, USA				London, UK	2014 –			for the Grainer collection,
Museum, Den Bosch, Chair of Trustees, Crafts Study New York, USA				British Ceramics, Kruithaus				
The Netherlands Centre, OCA, Farman, OK						•	,	•
				The Netherlands		Cenire, OCA, ramnam, UK		

2005	Review of Barrett Marsden solo exhibition 2005, Shane Enright, <i>Crafts Magazine</i> ,	1988	Contemporary British Crafts, National Museum of Modern Art, Kyoto, Japan		
2003	Issue 197 Review of Barrett Marden solo		Alison Britton, Wendy Dubin, American Ceramics, 7/1		
	exhibition 2003, Oliver Watson, Ceramic Review Issue 202	1986	The New Ceramics, Trends and Traditions, Peter Dormer,		
2000	Sources of Inspiration,		Thames & Hudson		
	Edward Lucie Smith, <i>Crafts Magazine</i> , Issue 167	1985	British Ceramics, exhibition catalogue, Kruithaus Museum,		
2000	Complexity and Ambiguity,		Den Bosch, The Netherlands		
	The Ceramics of Alison Britton, Linda Sandino, Barrett Marsden Gallery		Fast Forward: New Directions in British Ceramics, exhibition catalogue, ICA, London, UK		
1998	Thinking Aloud, Edmund de Waal, <i>Ceramic Review,</i> Issue Sept/Oct 1998	1983	British Ceramics, exhibition catalogue, British Council		
1996	Das Andere Gefass, Saariandisches Kunstlerhaus, Saarbrucken, Germany		Fifty Five Pots, exhibition catalogue, Orchard Gallery, Londonderry, Northern Ireland		
1995	Profile by Gabi Dewaid, Ceramic Art and Perception (Australia), No. 19	1982	The Maker's Eye, exhibition catalogue, Crafts Council, London, UK		
1993	The Raw and the Cooked, exhibition catalogue, Museum of Modern Art, Oxford, UK	1979	The Work of Alison Britton, exhibition catalogue, Crafts Council, London, UK		
1991			Selected Writing Book		
	Houston, Bellew Publishing	2013	Seeing Things, Collected		
1990	Alison Britton, Ceramics in Studio, Tanya Harrod, Bellew Publishing		Writing on Art, Craft and Design. London, Occasional Papers		

British Studio Pottery, The V&A

Museum, Oliver Watson,

Phaidon Christie's Ltd.

1990

34

Selected Writing I Journal, Catalogue Essays & Book Chapters

- 2020 Contributed an essay to the book *Claire Debril, La Terre Dévoilée,* Snoeck Editions, dual French/English text
- 2019 'A View from Afar', essay in Prue Venables' catalogue, *Living Treasures,* Masters of Australian Craft series
 - 'Slip-sliding narrative and evolving form in Philip Eglin's new works.' Catalogue essay for *Ajar*, Philip Eglin solo exhibition presented by Taste Contemporary at artgenève
- 2018 'The Maker's Eye' statement, CC catalogue 1981, republished in *Craft*, Ed. Tanya Harrod, *Documents of Contemporary Art* series, Whitechapel Gallery
- 2017 'Circling', preface in exhibition catalogue, Things of Beauty Growing, British Studio Pottery, Yale Center for British Art, Yale Publishing
- 2016 Review of Betty Woodman, ICA exhibition *Theatre of the* Domestic, The Burlington Magazine, May issue

'Homework', essay on Garry Fabian Miller in exhibition catalogue, *Making Thinking Living*, Crafts Study Centre

'Curiosity and Speculation', chapter in *Karen Bennicke:* Spatial Destabilization, Strandberg Publishing, Denmark

- 2016 Round table discussion on the role of ceramics in contemporary art, *Frieze Magazine*, May issue
- 2014 'The Relation of Craft', *Collect Magazine*, Collect art fair, Saatchi Gallery, London, UK
- 2013 Exhibition essay, Martin Smith, 'Static Field', Marsden Woo Gallery, London, UK
 - 'Seeing Things: Collected Writing on Art, Craft and Design', Occasional Papers
 - 'Overthrowing Tradition' first published in electronic journal, *Interpreting Ceramics*, 2002, revised and republished in *Interpreting Ceramics*, selected essays, Bath, Wunderkammer
- 2011 'Introducing: Nao Matsunaga', Exhibition essay, Marsden Woo Gallery, London, UK
- Claying the Table: synthesis, continuity, and the everyday', catalogue essay, RJ Lloyd Collection of Devonshire Slipware, Burton Art Gallery and Museum, Bideford, UK
- 2009 'The Fiction of Form', Statement of Practice article, Journal of Modern Craft, Vol 2.1, March

Acknowledgements

This exhibition (as always) has been a joint effort involving a number of people to whom I offer my deep gratitude. First and foremost, thank you Alison Britton. A big thank you to Tanya Harrod for authoring another wonderful and insightful essay on Alison. Thanks, as always, to Frances McDonald, my 'right hand woman' for putting together this beautiful catalogue. Finally, I must thank gallerist Tatjana Marsden, whom I met before

I had even started Taste and who so generously introduced me to a number of her artists, including Alison Britton.

Photography

All images by Philip Sayer excepting: page 03, 04, 07 and 09 images by Alison Britton; page 02 image by Monique Deul; page 19 image by Jack Cole and page 28 image by Toby Granville, taken on day two of the UK lockdown, March 24th, 2020.



